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ABSTRACT

The exercises and basic movements of Tai-chi Chuan, one form of the Chinese martial arts, are described and illustrated (through photographs) in this teaching guide. Chinese terms used in the text are defined, the benefits of Tai-chi Chuan are discussed, and background information concerning the history of Chinese martial arts and Tai-chi Chuan is provided. Suggestions and lesson plans for teaching Tai-chi Chuan in junior and senior high school physical education classes are included. (EB)

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Secondary School Curriculum Materials

Tai-Chi Chuan

Teacher's Handbook

Chinese Culture Foundation

Chinese American Ethnic Heritage Project

San Francisco, California

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Graphics by Chester Fong

Ethnic Heritage Studies Project

Project Director: Dr. Shirley Sun
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FOREWORD

The real heritage of the American people is the coming together of rich cultures of all the peoples who have built this land through their labor and their aspirations. Very little of this cultural diversity is reflected in most texts; however, and when accounts of non-white peoples do appear they are frequently filled with serious distortions.

The Chinese American Heritage Studies Project was organized to develop curricula materials which would address this need. Among the materials produced are: Chinese Music (Teacher's Guide and video tape); Chinese New Year (Audio-visual unit and Teacher's Hand Book); Chinese Food (Teacher's Guide); Tai-chi Chuan (Teacher's Guide); and Chinese Art and Inventions (Display Panels). These materials have benefited greatly from the contributions of the many talented artists and other specialists concentrated at the Chinese Culture Center. In addition, some of the materials incorporate the participation of secondary teachers at a series of teacher training workshops conducted by the Chinese American Heritage Studies Project.

Our approach has been based on the premise that the Chinese American cultural heritage should not be viewed as foreign or exotic. Brought over by early Chinese settlers, Chinese culture has become inextricably woven into the fabric of American life. This series, therefore, is intended for use by all American students, not only Chinese-Americans.

It is our hope that the materials in this series may provide an introduction to these aspects of Chinese culture, and that they might serve as a beginning upon which others will build.

Dr. Shirley Sun
Project Director

PREFACE

This teacher's guide represents a compilation of materials developed during the course of a curriculum workshop on Tai-chi Chuan which was held from March 16 thorough May 25, 1976, as part of the Chinese American Ethnic Heritage Studies Project. The intent of this workshop was to bring together the expertise in Tai-chi Chuan of our consultant, Master Lu Ying-ju, with the teaching experience of secondary school teachers of physical education. It is our hope that this teacher's handbook will be of use to other teachers attempting to incorporate Tai-chi Chuan into their classroom activities.

Comments, criticisms, and suggestions to this teacher's guide are welcome. An evaluation form is attached to the back of the handbook.

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INTRODUCTION

A. Definition of Terms - Tai-chi, Tai-chi Chuan, Gung-fu, and Wushu

B. Background History of Chinese Martial Arts and Tai-chi Chuan

C. Benefits of Tai-chi Chuan

DEFINITION OF TERMS

1. Tai-chi and Tai-chi Chuan

The term "tai-chi" (pronounced "tie gee") refers to an old Chinese philosophical concept, while the term "tai-chi chuan" ("chuan" , pronounced like "chew-an", means "fist" or "pugulism") refers to the martial arts form which is based on this philosophical concept. *

The word "tai-chi" is made up of two Chinese characters , "tai" (太), which means large and all-encompassing, and "chi" (極), which means the ultimate or extreme point. Used together in Chinese philosophy, "tai-chi" refers to the "absolute" or "ultimate point" of the universe, which is thought to be forever constant and to exist in all things. According to this old Taoist philosophy, this natural unity "tai-chi" is further divided into two spheres or forces, of "yang", the positive, and "yin", the negative. From the interactions of these two opposite but complementary forces are then produced all the phenomena of the universe.

The development of Tai-chi Chuan as a form of physical exercise has been greatly influenced by this naturalist philosophy. In Tai-chi Chuan, the objective has been not to over-exert and to overcome one's natural state, but to strive for oneness with the nature within oneself. Tai-chi Chuan students also study to realize the complementary nature of "yin" and "yang", of action and inaction, and of firmness and softness.

2. Gung-fu and Wushu

"Gung-fu" ("Kung Fu", etc.) is a colloquial term used to describe Chinese Martial Arts, the proper term for which is wushu , meaning,

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* The spelling "tai-chi chuan" ("tai chi chuan", "t'ai chi ch'uan", etc.) is not exact, but is used in this book because it is the most familiar to American readers. In the official pinyin romanization system used in China, the words should be written as "taiji quan".

literally, "the martial arts". The word "gung-fu" simply means, "time and practice", and was originally spoken to suggest that a person had some martial arts training and practice.

BACKGROUND HISTORY OF CHINESE MARTIAL ARTS AND TAI-CHI CHUAN

Tai-chi Chuan is one form of Chinese Martial Arts, which in Chinese is referred to collectively as wu-shu , wu meaning martial, and shu meaning arts. Chinese Martial Arts is said to have been started thousands of years ago in China by people who observed and imitated the movements of animals in combat. These movements were then collected and refined into a school of martial arts used by people for physical conditioning and self-defense. Even today, many of the movements in Tai-chi Chuan bear resemblances to animal movements, and have names such as "stork spreads its wings", and "carry tiger to the mountain".

The actual teaching of different martial arts in China has been documented for well over a thousand years, and has developed into numerous distinct schools and styles. Basically, there are two major schools of Chinese Martial Arts, the "outer" and the "inner" schools. The "outer" school emphasizes primarily physical development, while the "inner" school emphasizes mental development as well. Probably the most widely practiced form of the "outer" school of Chinese Martial Arts is shaolin chuan , which in this country has been frequently referred to by the colloquial term, "gung-fu". The stress in the "outer" schools has been on developing speed and power through mastering quick movements, leaps , and kicks. The "outer" schools of martial arts has also spread to neighboring Asian countries, where they stimulated the development of other schools of martial arts such as Japanese karate and Korean taekwondo.

The "inner" school of Chinese Martial Arts is best typified by Tai-chi Chuan. In Tai-chi Chuan the emphasis has been not on strength and power, but on developing mental concentration and

the coordination of natural breathing with movement. Tai-chi Chuan should be regarded less as a "fighting art" than as a non-agressive, non-combative form of exercise which conditions both mind and body.

Although in previous centuries physical exercise had been ignored in China, at present there has been a great expansion of all types of sports and physical activities. Taking part in this national revival has been Tai-chi Chuan and other forms of traditional wushu. In China today, millions of people can be seen every day practicing Tai-chi Chuan in the early morning, while in the schools there has been a blending of both traditional wushu and modern athletic programs.

BENEFITS OF TAI-CHI CHUAN

Tai-chi Chuan differs from many other forms of exercise in its holistic approach. Not only does Tai-chi Chuan exercise all parts of the body, but it also harmonizes the actions of the body with that of the mind. Tai-chi Chuan requires not only controlled motions, but also deep and natural breathing, as well as tranquility and concentration of the mind. Thus, Tai-chi Chuan is said to increase body awareness and improve mind consciousness through physical exercise. It has been likened by some to a form of physical meditation. When practiced, the movements are not strenuous and conserve energy and strength. While exercising every part of the body, Tai-chi Chuan does not aim towards over-exertion. Thus, after doing Tai-chi Chuan the person will feel more rested and energetic than before.

SIX BASIC WARM-UP EXERCISES AND

THE FIRST FOURTEEN TAI-CHI CHUAN

MOVEMENTS

as demonstrated by Master Lu Ying-ju

When practicing Tai-chi Chuan, the mind must remain quiet but alert, with attention focused on the movements and the positions. The movements should be done as an integrated whole, and not as isolated steps. In addition, no movement should be forced or strained. *

Tai-chi Chuan could be practiced indoors, with the preferred space size 30 by 40 feet, but the most ideal location would be in a park or outdoors in the open air.

*For more specific information about practicing Tai-chi Chuan in the classroom, please refer to Chap. 3.

SIX BASIC WARM-UP EXERCISES

1. Waist and Stomach Rotating Exercise

Stand straight, with feet together, hands on waist, and fingers facing each other at the small of the back. (see pic. 1a and 1b) Use fingers to push stomach forward, and start rotating in circular movements- 32 times to right, and 32 times to the left.

1a

1b

Note: Keep the knees straight. This exercise aids in digestion and strengthens the waist and stomach muscles.

2. Hip Rotating Exercise

Stand straight, with feet parallel and one foot apart. (This can be marked off by first putting the heel of the right foot in the arch of left foot, and rotating the right foot into a parallel stance) (see pic. 2a) Put hands on lower hip, with fingers towards the back and pointing down.

2a

2b

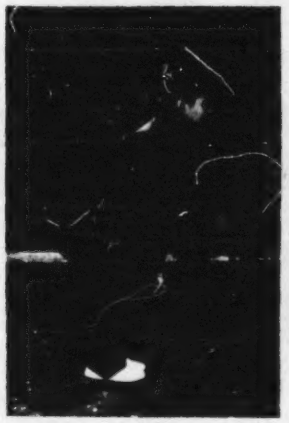
Use the left hand to push the hip towards the right, and rotate hips in an oval movement. (see pic 2b) Do this 32 times, and then reverse to the left.

Important: Keep the knees straight. This exercise helps in loosening the hip joints.

3. Knee Rotating Exercise

Stand straight, with feet together and knees bent. Put hands on knees, with fingers open and elbows straight. Keep the back straight and the chin up (see pic 3a and 3b). In the beginning, rotate knees in a circular motion 6 times to the right, and then 6 times to the left. This exercise is hard to do, but try to work up to 20 rotations in each direction by the end of one month, and 32 by the end of two months. When finished, use palms to push the knees straight back, keeping back straight and chin up, and stay in this position for one minute. (see pic 3c)

3a



3b

3c

Important: Keep the knees bent and the elbows straight while exercising. This exercise strengthens the ankle and knee joints, and aids in balance.

4. Palm to the Floor Exercise

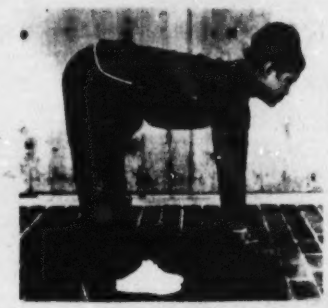
Stand straight, with feet together, chin up, and arms extended overhead. Clasp fingers with palms facing the sky (see pic. 4a).

4a

4. Palm to the Floor Exercise (continued)

Lean from the waist from side to side, keeping the elbows straight. Do this three times to stretch the sides of the chest and arms (see pic. 4b). Then, still keeping the elbows and knees straight, bend forward as far as possible. After some practice, it will be easy to touch the floor with the palms or even the elbows, but in the beginning, do not force the palms down. Instead, bounce up and down to stretch the back muscles (see pic. 4c).

4b



4c

Important: Do not force the palms to the floor. It is more important to do this exercise correctly. Touching the floor will come naturally (see pic. 4d). This exercise stretches the muscles of the sides and the back.

4d

5. Side Leg Stretch Exercise

Spread legs with knees bent, and feet parallel approximately two shoulder widths apart, and hands on knees. The knees are noticeably bent, and the body is slightly forward (see pic. 5a). Then, bend the right knee as far as possible while rotating the body to the left keeping the feet parallel as much as possible (see pic. 5b). This stretches the left leg. Do the same for the right leg, bending the left knee, and rotating the body to the right.

Important: This is a very difficult exercise and takes years to do properly. Do not force the stretching. In the beginning it is permissible to hold on for support. (see pic. 5c).

5a

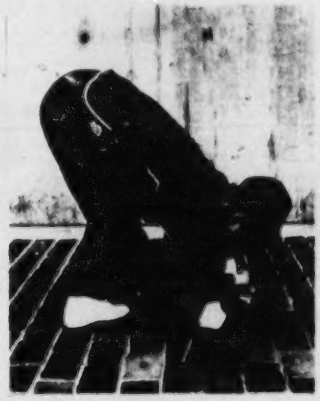
5b

5c

6. Chin to the Toe Exercise

This exercise used to be called "Golden Cock Pecking at Food". Stand straight, with feet together and the left foot turned 45 degrees outward. Step forward with right foot approximately 2 ft. in front, with heel down and toes up. Bend forward from the waist, keeping the right leg straight and the left leg bent, and put both hands on the right knee (see pic. 6a). In the beginning, simply bounce the body up and down several times, stretching the leg tendons. After a year or more of practice, it will be possible to touch the chin to the toe (see pic. 6b). However, do not force the body into this position unnaturally. Then, do the same for the left leg. Step forward with the left foot, bend forward and put both hands on the left knee.

6a



6b

NOTE: It is very important to practice these exercises every day. They will both make the body feel good, and will also limber up the body. It is more important to do the exercises continually and properly than to strain in any one of them.

THE FIRST FOURTEEN TAI-CHI CHUAN MOVEMENTS

These fourteen movements represent only the first part of the complete set of 64 tai-chi chuan movements (see appendix for a complete list of all movements). Generally it takes students practicing two hours every week one year to learn 64 movements. The material included here should be sufficient for from six to nine weeks of 2-hour weekly sessions.

1. Strike Palm to Ask Buddha 擊掌問佛

Stand straight, with hands at side and feet together (see pic. 1a). Turn right foot 45°, bend both knees and extend left foot forward approximately 2', with the left knee straight, heel on ground and toes up. Extend both arms straight out at shoulder level, with the palms facing front (see pic. 1b). Bring the hands together in a circular motion at shoulder level, ending with the hands almost meeting 1-1/2 feet in front of chest. Keeping the hands open, bend the right hand at wrist so that it is perpendicular to the middle of the left hand (see pic. 1c). Hold this position.

1a

1b

NOTE:

1. Be sure hands and elbows are at shoulder level.
2. Make sure that the final positions of the arms form a circle.

1c

2. Grasp Bird's Tail 攬雀尾

From Position 1, move left foot back past the right heel until it is 45° in back of right foot. The left foot should be perpendicular to the right and the right toes should point up. Slide both hands down to the waist diagonally in front of the left hip, keeping both elbows slightly bent. The palm of the left hand faces up, while the palm of the right hand faces down. Keep the right leg straight and toes up (see pic. 2a).

2a

2b

Then bend and bring the right leg back so that the right toe touches the arch of the left foot (see pic 2b). Then step forward with the right foot diagonally and bend both knees with weight centered and back straight. (see pic. 2c). Bend the elbows, raise hands up to the front of the shoulders, and use the palms of both hands to push to the right side (see pic. 2d). Both hands are parallel facing the front, with elbows straight and right hand at the same angle as the right foot. Twist the body slightly at the waist and shoulders to make the hands even.

2c

2d

21

3. Single Whip 單鞭

From position #2, first turn toe inwards. Now bring the left foot over to the right until the left toe touches the arch of the right foot. Keep both knees bent, and move the right arm straight to the side and bend hand down at the wrist. At the same time, bring the left arm to the chest, with the palm facing left and touching the collarbone. (see pic. 3a).

3a

Then, turn the head to the left, step out with the left foot to the left side, bending both knees, and keeping the weight centered. Make sure that the feet are perpendicular to each other. Move the left hand out in a circular motion to the left, until the elbow is straight and the palm is facing the left (see pic. 3b).

3b

4. Stork Spreads Wings 白鶴晾翅

From position #3, turn the left foot out. Bring the left hand down to the left hip with the elbow bent, and palm facing downwards. Step forward with the right foot, and swing the right hand over until it is in front of the body, with the elbow bent. The right heel is up (see pic. 4a).

4a

Front view

Then, step back and then to the right with the right foot, while bringing the right elbow up to shoulder level, with the palm facing down. Step forward with the left foot until it is 45° in front of the right foot, with the heel up (see pic. 4b).

4b

Front view

5. Brush Knee & Twist Step 摟膝拗步

From position #4, step back with left foot (see pic. 5a). Turn right foot straight to body, bend knees, keeping the weight in the middle with hips and shoulders straight. Move both hands to the right side with palms facing right, right elbow bent 90°, and left arm bent at the wrist (see pic. 5b).

5a

5b

Step back with right foot, and turn the left foot straight to the body. Bend knees, and keep the weight in the middle. (see pic 5c). Reverse to the left with both hands, now making the left arm bent 90° at the elbow, right arm bent at wrist, and both palms facing towards the left (see pic. 5d).

5c

5d

Note: Make sure that the elbows and hands are kept level with the shoulder, and that the elbow and the back form a straight line. In addition, keep both hands away from the body, and try not to tense up the shoulders. Eventually, this movement should be done in one fluid movement with arms and legs moving simultaneously.

6. Deflect Downward, Parry and Punch 搬，攔，捶

From position #5, make the right hand into a fist and pull the arm down next to the right side of the body. Swing the left arm down until the open left hand is over the right wrist. Lastly, straighten the left knee and bring up the toes of the left foot (see pic. 6a).

6a

6b

Punch forward in front of the body with both hands together while keeping the weight centered and knees bent (see pic. 6b).

NOTE:

When punching, do not lean forward. The body should be centered, with hips straight.

7. Step Up and Push 上步，如封似閉

From position #6, open the right hand and pull both hands into chest in front of body. At the same time, move the weight back until left knee is straight and left toes are up. Elbows should be slightly away from body, both hands under chin, palms facing out, and making a triangle. (see pic. 7a) Both wrists are straight, fingers straight, and palms flat.

7a

Front view

7. Step Up and Push (continued)

Turn left toes out, and step forward with right foot, making an L with the knees bent. Keep the hips and shoulders straight (see pic. 7b). Now push forward with both hands at shoulder height until elbows are straight (see pic. 7c).

7b

7c

NOTE: When pushing, do not lean forward. The body should always be centered.

8. Carry Tiger to the Mountain 抱虎歸山

From position #7, turn right toe in, while forming a fist in the right hand. Turn the body around 180°, while bringing the arms closer to the body. Keep the weight back, left toes up, left knee straight, and left hand open under right fist. (see pic. 8a). Open fist, and move both hands forward, keeping elbows and wrist slightly bent. The third finger of the right hand lightly touches the palm of the left hand*. (see pic. 8b)

8a

8b

*Advanced students do not actually have their hands touching, but rather keep them 1/2" apart.

8. Carry Tiger to the Mountain (continued)

Walk slowly starting with the left foot, while rotating hands in a small clockwise circle. Walk as far as the room permits. The clockwise movement is from the shoulders. When the left foot is forward, the left hand is down (see pic. 8c, 8d).

8c

8d

Finish with left foot forward, feet making an "L", and punch with right fist. Keep arms chest high, right hand in a fist, and left hand open facing the body. The left elbow is slightly bent (see 8e).

8e

9. Fist Under Elbow 肘底捶

From position shown in pic. 8e, open the right fist and bring the right hand towards the body and then out with palm facing up, circling the left hand. Keep the right elbow straight and do not bend the wrist. At the same time, turn the palm of the left hand up, and bring the hand to the left side of the body slightly below the hip, keeping left elbow slightly bent. (see 9).

9

NOTE: Be sure that the shoulders and hips are straight, and right foot is at 45° to the body.

10. Repulse Monkey 倒撵猴

a. First Part:

From position #9, turn the palm of the right hand down. At the same time, bring the left hand up to the left side of chest while turning the palm front (see pic. 10a).

10a

Push straight forward with left hand and shift weight to the back. At the same time, bring the right hand down to the right side of hip, with palm facing down. Left knee is straight, left toes up, and right knee bent. The shoulders and hips are straight (see pics. 10b).

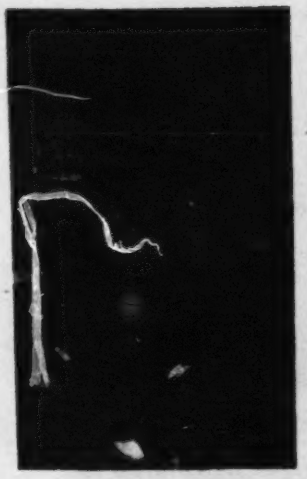
10b - 1

10b - 2

10. Repulse Monkey (continued)

b. Second Part:

Turn both palms up at the same time. Raise right hand to chest and turn right palm facing front (see pic. 10c). Step back with left foot and bring left hand to left side of hip while pushing forward with right hand. Right knee and right arm are straight and right toes are up (see pic. 10d)



10c

10d

c. Third Part: (Mirror Image of Second Part)

Turn right palm up; at the same time raise left hand up to chest and turn palm facing front (see pic. 10e) Step back with right foot and bring right hand to right side of hip while pushing forward with left hand. Left knee and arm straight and left toes are up (see pic. 10f).

10e

10f

Alternate second and third parts three times each, ending with right arm extended.*

*The number of steps are variable, but must end with right arm extended, (position of pic. 10d). Also note that the right palm faces down only in the beginning position of the first part.

11. Slow Palm Slanting Flying

挫掌斜飛

From pic. 10d, bring the right foot back until toe is next to the arch of the left foot, with the heel up. At the same time, put wrists together making an "X", with right hand below facing up, and left hand above facing down. Keep both elbows slightly bent (see pic. 11a).

10d

11a - 2

11a - 1

Step forward diagonally 45°, and at the same time turn right palm so that it faces the body. Spread out the hands, and bring them up to the shoulder like a bird spreading its wings. Keep the elbows straight and right hand slightly higher than left hand. Shoulders are down, hips and shoulders are straight to the body, and head is facing right (see pic. 11b)

11b

NOTE: Make sure both knees are bent and weight is in the middle. Right hand should be in line with the right foot, and left hand in line with the middle of left foot.

12. Raise Right (Left) Hand 左提手（右提手）

a. Raise Right Hand:

From position in pic. 11b, keep the right foot stationary and step forward with the left foot, keeping the toes up and knee straight. Bring both hands to the front, right hand closer to body and facing the left elbow. Keep both elbows bent (see pic. 12a). Step forward again with left foot with heel down, and at the same time, bring the toe of the right foot next to the arch of the left foot, keeping heel up. Bring both hands together, brushing the palm of the left hand with the back of the right hand (see pic. 12b). Continue raising the right hand until it is straight at shoulder level with palm facing down, and bring left hand to waist with palm up (see pic. 12c). Step back with right foot, and bring the hands back to the original position. (see picture 12a)

12a

12b

12c

12. Raise Right (Left) Hand (continued)

b. Raising Left Hand:

Now, turn the body to the right 180°, bringing the right toes up and right arm out. The body is now a mirror image of picture 12a (see pic. 12d).

In the reverse of the first part, raise the left hand straight up to shoulder height, brushing past the right palm and bring the right hand to the waist. (see pic. 12e)

Step back, and at the same time, bring the left hand past the right hand back to the beginning position of pic. 12d. The right toes are up and the right knee is straight.

Note: Make sure that the shoulders are straight.

12d

12e

13. Fly Pulling Back and Step Up 飛撮上勢

From position 12d, step forward slightly with right foot, while extending both arms forward until elbows are straight, right palm down and left palm up. (see pic. 13a). Step back with right foot, bringing the right toe to the arch of left foot. At the same time, bring both hands back with right forearm across the waist, and palm facing the body. The left palm is at the left hip facing the right hand (see pic. 13b).

13a

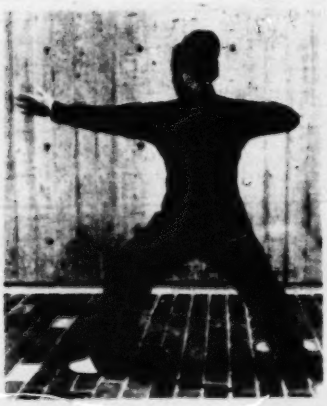
13b

Step forward, lift with right foot, and then bring up left foot until the toes are at the arch of the right foot. Raise right arm to chest, palm down, while keeping the left hand at the side (see pic. 13c).

13c

14. Fan Through the Arm 扇通臂

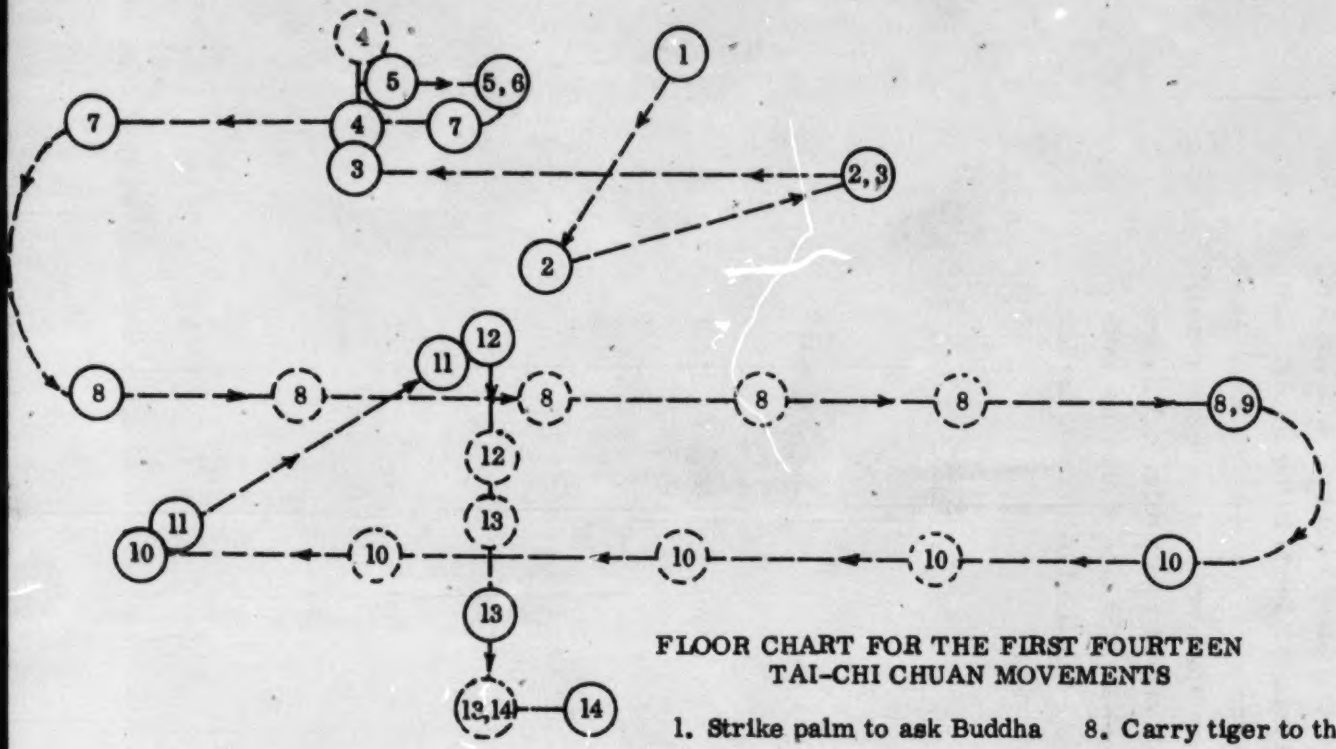
From position in pic. 13c, step to left side with left foot. Bend both knees and keep the weight in the center. Left toe is pointing left forming a "T" to the right foot. Move both hands at the same time, bringing the left arm until it is straight from the shoulder with palm facing front, and the right hand back to right side of shoulder with palm also facing front. The head is turned to the left. (see pic. 14 front and back)



front

back

14.



○ = final positions

◌ = transitional positions

FLOOR CHART FOR THE FIRST FOURTEEN TAI-CHI CHUAN MOVEMENTS

1. Strike palm to ask Buddha
2. Grasp the bird's tail
3. Single whip
4. Stork spreads its wings
5. Brush knee and twist step
6. Deflect downward, parry, and punch
7. Step up, apparent close up and push
8. Carry tiger to the mountain
9. Fist under elbow
10. Step back and repulse monkey
11. Slow palm slanting flying
12. Raise right (left) hand
13. Fly, pull back, and step up
14. Fan through the arm

TAI-CHI CHUAN IN THE CLASSROOM

suggestions and lesson plans for teaching Tai-chi Chuan in junior and senior high school physical education classes.

TAI-CHI CHUAN IN THE CLASSROOM

Tai-chi Chuan can be incorporated into a secondary school education program in a number of different ways. One approach would be to devote a full unit to the teaching and practicing of Tai-chi Chuan without tying it into a sports or dance curriculum and without using it as a warm-up or exercise for some other activity. The advantage of introducing Tai-chi Chuan in this way is that it enables the teacher to spend time talking about the history, philosophy, and purposes behind the practice of Tai-chi Chuan. It also allows the teacher time and opportunity to expose the students to the different aspects of this system of exercise: the conditioning of the body, the conditioning of the mind, and the origin of Tai-chi Chuan as a self-defense art.

As a conditioning exercise of the body, Tai-chi Chuan is a non-strenuous form of exercise that stretches and strengthens the muscles, improves circulation and respiratory capacities, and quickens reflexes. But in contrast to most western forms of exercising, Tai-chi Chuan does not emphasize muscle building or hard workouts. Instead, the movements are practiced at a moderate tempo and in a calm, quiet manner. This difference between a typical exercise program and Tai-chi Chuan provides a fresh approach to a fitness program for both teachers and students.

The other aspect of Tai-chi Chuan is the conditioning of the mind. During this unit, the teacher can include some instruction on how to use the mind while practicing the movements so that the student can develop mental control as well as physical coordination.

The correct practice of Tai-chi Chuan movements relies on thought, or mental concentration as well as on muscular strength to perform the sets. The thought which should propel the movements is that the qi, or vital energy, is flowing through the body unobstructed by any tension.* It is this flowing

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* Qi, also written ch'i, is a common aspect in Chinese medical theories and refers to the "air", or vital energy, of the body.

energy which allows the body to move with a natural, unforced strength. Focusing on this image of the qi while moving, the student begins to develop his concentration. The mental chattering of his mind or the worries he brought into the room become still. It also takes a mental focusing to be able to learn some of the more complex movements. Practicing Tai-chi Chuan in this way gives the student a mental exercise which increases his powers of concentration and develops his mental control over physical movements.

The third aspect of Tai-chi Chuan is that of self-defense. Although today this aspect is not generally taught, most authorities believe that Tai-chi Chuan was originally developed as a form of martial arts. Even as a technique for self-defense, Tai-chi Chuan was unique because it emphasized mental cultivation and spiritual training, rather than physical force and muscular development. The idea was to overcome an opponent by taking his force and through tranquility of movement turn the attacker's strength against himself. The general priciples behind Tai-chi Chuan as a martial art were "non-agression" and "non-opposition". It was more a mental state that a student trained for than a physical condition. The even-tempo, unforced movements of Tai-chi Chuan,which did not seem to have any relationship to hard, swift movements normally associated with self-defense, taught a student how to use mental concentration and spiritual calm to defend against physical assault. Even though Tai-chi Chuan had developed this very sophisticated theory of self-defense, today it is practiced almost solely as a method of physical and mental conditioning, and not as a martial art.

a. Basic Tai-chi Chuan

Objectives

To have the students:

1. Learn a non-strenuous form of exercise.
2. Learn a Chinese approach to physical fitness which emphasizes the conditioning of the whole person including the mind, body, and spirit.
3. Experience an exercise system that calls for mental as well as physical participation.
4. Be exposed to the notion of a non-aggresive form of martial art.

Teaching Strategy

Begin a unit on Tai-chi Chuan by giving the students background information about the history, philosophy, and intent behind this system of exercise. It will help the level of participation if they understand some of the ideas. It should also be explained to the students that Tai-chi Chuan aims to develop spontaneous movements, but this stage is reached only after years of practice. As with any art, Tai-chi Chuan takes perserverance and discipline.

Start teaching Tai-chi Chuan by leading the students in the warm-up exercises and then begin the movements by showing them the first set, "Strike Palm to Ask Buddha". Next, have the students follow your movements while you repeat it over three or four times for them. You can also include verbal instructions while you practice. When you feel they are ready, have them do it alone a few times while you watch and correct their mistakes. We have found that it stimulates interest to have the students practice on their own and helping each other when they have questions.

After they have the first movements learned then go on to the next set, "Grasp Bird's Tail", using the same teaching method. When the students are ready, then demonstrate the two movements together and have them follow you. This way you can add on each new movement to the ones previously learned.

b. Tai-chi Chuan As A Conditioning For The Body

Tai-chi Chuan can also be included in sports, gymnastics or dance programs. The emphasis in this approach is on Tai-chi Chuan as a conditioning for the body or as a warm-up for physical activities. Tai-chi Chuan also develops strength, control and balance, all of which are needed for any athletic event.

If it is used at the beginning of a class it loosens, limbers and warms up the body and calms the students as they perform the quiet movements. If it is practiced at the end of a strenuous class, it will help the students gain control of their tired bodies and excited emotions. In either case, using Tai-chi Chuan for ten or fifteen minutes in the class will benefit both the students and the teacher.

Objectives

To have the students:

1. Experience a quiet warm-up before a strenuous activity.
2. Develop control over their movements.
3. Learn a non-strenuous form of exercise that limbers and stretches the body.
4. Develop strength, balance, and flexibility.

Teaching Strategy

If Tai-chi Chuan is taught during only a part of the class period, the teacher will have to decide whether to include it in the beginning or end. Either way, the teacher must allow enough time in the period to teach a new movement (see teaching strategy on page 31 of the Tai-chi Chuan unit) and to let the students practice it by themselves. The teacher should keep in mind that as the students learn more movements, it will take a little more time to perform the longer series. It is also important for student cooperation that the teacher take some time in the beginning to explain why he or she is introducing Tai-chi Chuan and to describe the benefits derived from the practice.

c. Tai-chi Chuan For Relaxation And Concentration

Tai-chi Chuan from the earliest times has been used not only as physical exercise, but as a means to keep the practitioners mentally alert and emotionally calm. This aspect of Tai-chi Chuan can be introduced into the physical education curriculum for the purpose of teaching students a technique for relaxation and concentration. Instead of focusing on the conditioning aspects of the movements, the teacher encourages the students to concentrate on moving in particular ways and on being aware of particular mental images while practicing the sets. Focusing on these images and movement qualities helps the students to develop a disciplined concentration which in turn produces a mental and emotional calmness and alertness.

Objectives

To have the students:

1. Learn a technique that helps calm the mind and emotions.
2. Develop mental concentration.
3. Develop internal discipline.

Teaching Strategy

For teaching the movements, the teacher can use the same method that is described on page 32 in the teaching strategy of the Tai-chi Chuan unit; however, the focus of instruction will be different. While practicing the movements the students should concentrate on certain mental images or movement qualities. Below is a list of suggested images and qualities that the teacher may use:

-- make the movements as quiet and as peaceful as possible with the quiet originating from a point inside which expands outward making the movements quiet.

-- focus on making movements sustained and flowing with no pauses, jerkiness or forcing into positions.

-- be aware of your breath and breathe naturally and calmly while practicing the sets.

c. Tai-chi Chuan For Relaxation And Concentration (cont'd.)

-- concentrate on energy flowing from an internal point at the center of the body radiating outward through arms, legs, and head.
-- be aware of weight shifting from one leg to another with every step being lively, firm and powerful.

d. Teacher's Comments

Six physical education teachers from San Francisco and two from Berkeley took part in a curriculum workshop on Tai-chi Chuan given at the Chinese Culture Center as part of this project from March 16 to May 25, 1976. The following are some of their suggestions and comments.

1. "I was hoping that Tai-chi Chuan would offer something different from the "kung-fu" as I did not desire that type of instruction.... Tai-chi Chuan is a very relaxing and refreshing sport to learn... this sport can be enjoyed by both the young and old. No one need to be left out because of some factor such as age, race, size, or skill ability. These factors alone make Tai-chi Chuan extremely valuable for schools... This is a sport that all can succeed and excell to some degree."
   "The warm-up exercises can be used as a basis for other sports as well. For example, in volleyball one needs strong thigh muscles and controlled use of the legs. The exercises learned can be implemented into a warm-up practice for any volleyball team..."

2. "It definitely has all the benefits of rejuvenation, relaxation and restoration of the body through occupying the mind and moving slowly though in a concentrated way."
3. "The slow methodical mechanics of changing from one pose to another is like a sedative, quiet and calming. That is to say, once I learned the order of motion, I found it relaxing."
4. "The way I think it will be of great benefit to my students is in the area of concentration and increased attention span."
5. "Tai-chi Chuan provides a serenity of activity and a concentration which is unique and different to our western culture. It provides an opportunity to memorize a movement pattern of which the like is absent in our Western culture. Because of the nature of the activity, it should be taught as a separate unit as it take time to absorb. Once learned, it could be used daily coupled with another activity."

RESOURCES GUIDE

I. Books

There are numerous books on Tai-chi Chuan available in English, but they may have different movements representing different schools of Tai-chi Chuan.

a. Tai Chi Chuan in Theory and Practice, by Kuo Lien Ying, available in both Chinese and English. (Distributor: Tai Chi Academy, 11 Brenham Place, San Francisco, Ca. 94108)

This book has the same movements by Master Lu Ying-ju in this teachers guide.

b. Fundamentals of Tai-chi Chuan, by Wen-shan Huang. Hong Kong: South Sky Book Company, 1974. (Distributor: American Academy of Chinese Culture, Inc., 1493 Galveston Street, Los Angeles, Ca. 90026.)

This book has different movement sets, but very detailed information on the philosophy, history, and benefits of Tai-chi Chuan. It ties in Tai-chi Chuan with other areas of Chinese philosophy, such as the I Ching and Taoism.

II. Videotapes and Films

a. 3/4" videotapes of the warm-up exercises and the first 32 Tai-chi Chuan movements by Master Lu Ying-ju are available through the Tai Chi Academy, 11 Brenham Place, San Francisco.

b. A short 15-minute silent black-and-white film on Tai-chi Chuan is available through the Bay Area China Education Project (BAYCEP). Contact BAYCEP, 8 Barrows Hall, University of California, Berkeley, California 94720.

A COMPLETE LIST OF THE SIXTY FOUR TAI-CHI CHUAN MOVEMENTS AS TAUGHT BY KUO LIEN-YING

1. Strike palm to ask Buddha
2. Grasp bird's tail
3. Single whip
4. Stork spreads wings
5. Brush knee and twist step
6. Deflect downward, parry and punch
7. Step up and push
8. Carry tiger to mountain
9. Fist under elbow
10. Step back and repulse monkey
11. Slow palm slanting, flying
12. Raise right (left) hand
13. Fly pulling back and step up
14. Fan through the arm
15. Green dragon dropping water
16. Single whip
17. Wave hands like clouds
18. Single whip
19. High pat on horse
20. Separation of right (left) foot
21. Turn and kick with sole
22. Wind blowing lotus leaf
23. Finger block up with fist
24. Turn around and kick two feet upward
25. Step up, deflect downward, parry and punch
26. Step back with arms beside body
27. Left foot kicks up, forward
28. Turn and kick with sole
29. Step forward, deflect downward, parry and punch
30. Step up and push
31. Carry tiger to mountain
32. Chop opponent with fist
33. Diagonal single whip
34. Partition of wild horse's mane
35. Diagonal single whip
36. Working at shuttles inside clouds
37. Turn body and grasp bird's tail
38. Single whip
39. Wave hands like clouds
40. Single whip lowering down
41. Golden cock stands on one leg
42. Step back and repulse monkey
43. Slow palm slanting, flying
44. Raise right (left) hand
45. Fly pulling back, step up and push
46. Fan through arms
47. Strike opponent's ears with both fists
48. Through sky cannon
49. Single whip
50. Wave hands like clouds
51. Single whip
52. High pat on horse
53. Cross wave of water lily
54. Downward fist
55. Step up and grasp bird's tail
56. Single whip
57. Wave hands like clouds
58. Single whip lowering down
59. Step up to form seven stars
60. Retreat to ride tiger
61. Slanting body and turn the moon
62. Wave lotus foot
63. Shoot tiger with bow
64. Left (right) grasp bird's tail

--- Conclusion of grand terminus

FEEDBACK ON CHINESE AMERICAN ETHNIC HERITAGE STUDIES HANDBOOK

We would appreciate your completing this brief feedback form after you have reviewed or have used this teacher's guide. Your responses, comments, and suggestions will be most helpful in improving the handbooks.

Name:_____ Date:_____

Subject Taught:_____ Grade Level:_____

Please give us your evaluation of the handbook by circling an appropriate rating on a scale from 1 to 5 for each of the following items. If you have additional comments, please use the back side of this form.

(1) The handbook is poorly organized	1 2 3 4 5	The handbook is well organized
(2) The handbook is unclear and hard to understand	1 2 3 4 5	The handbook is very clear and understandable
(3) The handbook does not help me in my classroom teaching	1 2 3 4 5	The handbook gives me many ideas and insights for classroom use.
(4) The handbook is dull and uninteresting	1 2 3 4 5	The handbook is very interesting and helpful
(5) I feel very comfortable in using this material	1 2 3 4 5	I do not feel comfortable at all in using this material

(6) How do you think this material could be improved in terms of:

a. Content?

b. Method of Presentation?

c. Relevance to classroom situations?

d. Presentation of Background Information?

(7) What is your general opinion of the handbook?